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ABSTRACT

The nine articles in this focused journal issue are concerned with the revolution brought about by the video display terminal as the medium for television and the computer. Among the topics discussed in the articles are (1) the influence of television on students, (2) writing and word processing, (3) reservations about word processing for student writers, (4) recent trends in the oral communication curriculum in light of the coming of voice recognition computers, (5) word processing and the writing process, and (6) English teachers as computer programers. (HOD)

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the Leaflet

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THE LEAFLET

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The Leaflet

Volume 82 Number 3 Fall 1983

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Notes on this Issue:

The articles in this issue of *The Leaflet* are concerned with the revolution brought about by the video display terminal as the medium for television and the computer. William Kelly writes about the influence of television on students and Hugh Rank of Governor's State University provided the tear-out section in the middle of the journal on analysis of television advertising (these phamphlets may be reproduced for classroom use). The articles on computers and word processing should be read in pairs or groups: Norma Walrath's article should be read in conjunction with Frank Cronin's; Richard Lederer's article reinforces the points made in Tom Brownell's article; and Richard Broad's, Margaret Mittricker's, and Charles Moran's articles on word processing complement one another. Charles Moran's article on word processing is an important one in that it questions the conventional wisdom already growing up around the word processor. Some of the articles mention the importance of oral communication in the electronic revolution and the coming of voice recognition computers will probably intensify that need; Marlow Ediger's article is included to give us a start on the return to oracy. The electronic revolution has already arrived for English teachers, judging from the number of manuscripts I now receive that have been printed on a dot-matrix printer. Since *The Leaflet* is typeset on a computer typesetter I suppose it won't be too long before all I'll get in the mail are floppy disks.

Philip M. Anderson

The Computer and English:
Reality, Illusion—and a Few Practical Survival Tips

Frank C. Cronin

We English teachers are living in the midst of the Elizabethan Era of Science and Technology, the era of the smart machine, especially the computer, a technological revolution that will utterly change our civilization. Since the computer is getting so much smarter at an ever-accelerating rate and the applications of computer technology continue to increase geometrically, the rapid technological changes are certain to keep coming at an ever-accelerating rate as long as we live. Scientists and engineers who live on the cutting edge of research and change are well aware of this "quiet revolution." But the English profession is being left behind, even though we could be playing a central, humanistic and mediating role in this revolution, while tapping its resources for our teaching of literature, humanistic values and composition.

This new computer-driven era into which our civilization is rushing is essentially an information age. Its energy is "an inexhaustable supply of knowledge itself."[1] This is not only because well over ninety percent of the scientists who ever lived are now living, but chiefly because their technological breakthroughs of discovery have created a rapidly growing explosion of knowledge. The evolving computer, which is making possible so many of the discoveries, also provides the means to store and organize this ocean of new knowledge. However, the logical organization and coherent, clear explanation of this cornucopia of new information for computer storage, retrieval, and use, as well as software programs for these purposes require *strong English composition skills*. Consequently, computer literate English specialists are desperately needed in order to communicate in clear, well organized, logical, concise, standard English to the general public and specialists in other fields, the essential, new insights coming from these exploding bodies of knowledge in a myriad of disciplines, increasing numbers of which are spinning off substantial subspecialties.

The English specialist, the professional wordsmith, is especially necessary because the technical specialists all too often can't communicate clearly with the public and even subspecialists in nearby fields. This communication breakdown is primarily a consequence of the fact that the subspecialists, immersed as they are in learning, keeping up with, and solving the complex problems of their own subspecialties have not had the time in school or later to be sufficiently well trained in the craft of composition to be able to communicate their new insights clearly to anyone other than their fellow specialists.

This is a career-stopping handicap as every high school student who hopes to make a living in the "high tech" era must come to realize. In every business-industrial organization, specialists in very diverse fields *must* be able to communicate clearly with each other in *written reports*.[2] Therefore, we need guest speakers from business and industry to help convince our students at every level from junior high through college that skilled writing—in rhetorical situations that are totally different from the classroom—is an essential, survival skill for the electronic age. In other words, our students will have to be able to skillfully compose on their word processors for specific, target audiences in diverse fields other than their own. Also, unlike their teachers, these very busy audiences really need the information, clearly and concisely explained in well-organized writing that is free of jargon. (Thus, writing on one's chosen scientific (or other) subject for a peer audience is an excellent learning experience.) In brief, the word processor is only a *tool*, not a substitute for the writer's composing process. It greatly facilitates composing, especially revising, but the results are no better than the skills of the user.[3]

Thus, there is a very large, new role for English teachers in the emerging electronic era precisely because the usefulness of this vast supply of information now beginning to be stored in computer memories (and on floppy discs) is strictly limited by the English skills of the individuals who compose and revise reports on the word processors for electronic storage and retrieval.

The solitary individual, composing and revising at his or her computer workplace, will be a prominent feature of what Alvin Toffler calls the "next echelon in our development as a civilization."[4] Toffler describes this electronic era into which our culture is rushing as a "demassifying" of our culture.[5] This demassification or fragmentation of culture, which reverses the basic trends of the prior agricultural and industrialized eras, involves such familiar phenomena as the multiplication of mini-magazines, radio stations, cable channels and home computers. The consequences are accelerating

cultural diversity, as literature, the press and the electronic media continue to stake out increasingly narrow fragments of turf or foci, while a formerly coherent universe continues to disintegrate.[6]

This process is clearly reflected in the insights of great modern and post-modern literature—as in Yeat's, Eliot's and Beckett's poetic and dramatic insights into a fragmenting, disintegrating cultural universe with "all coherence gone" (Yeats). However, Toffler—reflecting the hope of many leading scientists and other intellectuals—believes that the computer will be the key synthesizing force in the creation of a new, common cultural heritage to replace the now disintegrating culture in which most of us were reared.[7] Thus, another central role for the English teacher: as mediator and interpreter of the post-modern era of literary and electronic culture.

Unfortunately, as I have already suggested, our profession is being left behind: "—Computers have barely entered the English classroom" and most English teachers simply ignore the technological revolution in their teaching.[8] The consequences for our beloved profession can be devastating. For example, as Kathleen Bell Welch observes, "When students leave a Third Wave home in the morning to enter a Second Wave classroom for the day, the result is sure to be counterproductive."[9]

Therefore, if we English teachers are to have any substantial influence on the students of the scientific and technological renaissance, we cannot afford to be scientific illiterates. As George Steiner and so many other leading intellectuals have pointed out, our literary domain continues to shrink at a fearful pace. Yet we English teachers know that the prevailing scientific and technological culture desperately needs informed and humane criticism from the point of view of the great minds of our civilized Western tradition.

Also, future scientists, engineers, business leaders, and all of those who will direct the course of the "high-tech" culture are deeply in need of the personal-aesthetic fulfillment that our literary culture can provide. So many of them are being—and will be—narrowly trained in their limited specialities! We English teachers and other humanists know that without a strong sense of cultural past, root, and thus cultural identity, citizens of the electronic era may well be culturally and historically dinosaurs, doomed to have no future.

As a means of bridging the two-cultures gap, the discussion of literature can provide excellent springboards into writing about science and technology. Also, popular culture material from the electronic media, with which students are ceaselessly inundated,

can also be discussed and analyzed in class and then provide further springboards for research and writing. (Our National Council has been providing a cornucopia of excellent strategies for building a curriculum that capitalizes upon the electronic media.)

The next practical step: computer literacy, especially skill in the use of word processors, for both English teachers and students is no less necessary. As Andrew Molnar of the National Science Foundation writes:

> Information has always been an important social, political and economic force. Information can be transformed into power. Low-cost computer communications have the potential to expand that power base. However if individuals are not computer literate and do not understand how these systems work, they will be unable to meaningfully participate in actions that affect their lives.
>
> There is a national need to foster computer literacy . . . . If we are to meet the need for computer literacy we must ensure that high school graduates have an understanding of the uses and application of the computer in society and its effect on their everyday lives . . . .
>
> In an information society, human capital is the wealth of a nation and education is the process for refining that resource. If we do not soon revitalize our educational institutions to meet this challenge, they are liable to become what Peter Drucker has already dubbed as 'railroads of the knowledge industry.'[10]

As Welch aptly observes:

> A computer-literate individual is in the habit of thinking analytically and welcomes the opportunity to solve problems, perceived not as problems but as challenges. It is the English teacher, more than any other, who is already well qualified to provide the necessary skills to build that habit of thought and to give direction to its applications.[11]

This is because the computer demands clarity and precision in the written program that is to become software. Consequently, the writer as programmer must carefully determine his or her purpose, target audience, and all the rhetorical strategies that will be most effective in reaching that target audience—in brief, all the basic strategies of the writing process that we habitually teach. Also, manuals and instructions for both hardware and software must be very well written, or the producing company will lose a great deal of money or even go bankrupt.

Zachary Rothwell cites an example of this kind of near-disaster in an actual case history of a new computer model that kept closing down mysteriously on newly "sold" customers.[12] "Reevaluation revealed no engineering flaws;" however, it turned out that the engineering design team, each of whom was thoroughly know-

ledgeable in computer science, were ignorant of the basic principles of good writing.[13] Thus the near-disaster for the company was "not due to negligence or laziness," but to a profound ignorance of the craft of writing.[14] I cite this example because similar cases are so common and widespread. Unsatisfactory, unreliable, and just plain bad software programs are also a widespread problem—due to program writers' lack of composition skills.[15]

Just as the scientists and engineers of the electronic era need our wordsmithing skills, so, in turn, we English teachers and other humanists desperately need the computer for our own research in this era of exploding knowledge. For example, computerized bibliographic searches are interesting and also easy to teach; they save endless hours of traditional bibliographic searching and thereby enable the student to concentrate more time on composing and revising.[16] (Unfortunately, they are still a bit expensive, but they will eventually be a necessity for all high school and college students.) Composing and revising are, in turn, made much easier and for many, fun, with skill in the use of the word processor, which is that "highly automated typing equipment" with "feedback in the cathode ray tube (or T.V. screen)" and which will soon replace the typewriter.[17] (Revisions are easily made without having to retype the whole page; drafts and the final revision are quickly produced by electronically-actuated printers, and the entire report or paper can be retained in the electronic memory for near-instant reproduction at any time in the future.)

Furthermore, as all new textbooks on business communication point out, traditional office systems of typing and filing are obsolete. Larger companies already have word processing centers to which the writer must bring the draft. Eventually there will be a word processor at almost everyone's desk. The word processor, plus the telex, Western Union's TWX service, mailgrams, datagrams, cablegrams, etc., which can transmit printed copy almost in an instant via satellites—in brief, all the current and rapidly developing technologies of electronic mail and memory will soon mean offices with very little paper and only workers who are skilled in the new technologies.[18]

Consequently, our high school students, even if they are not going to college, must be skilled in composing and revising on word processors if they are to be gainfully employed much above the janitorial or housekeeping level. For example, just as blue collar jobs are rapidly disappearing forever in the face of competition from the automated technology of robotics, i.e., increasingly smarter robots run by microchips, closed-circuit T.V., and skilled techni-

cians, so traditional secretaries will soon be supplanted by skilled office technicians.

Finally, even though word processors can calculate the readability of a document, can be linked to other word and data processing computers continents away via phone lines and satellites, produce superb graphics, speed up and facilitate composing and revising, and eliminate a great deal of repetition in document preparation, etc., I must reemphasize the fact that we English teachers must not be so dazzled by the wonders of this bright new electronic age that we forget that the end product of electronic composition is no better than the English composing skills of the writer (or writers) who composed and revised the document; Rothmel states the English teacher's case succinctly:

> Through brochures and ads, computer manufacturers constantly reassure us that information is always at our fingertips and ready for immediate use. Unfortunately, this comforting exaggeration helps foster a prevalent misconception that many inexperienced writers relinquish with reluctance. They confuse the process of gathering information, a preliminary step that provides the factual foundation on which technical communication builds, with the process of presenting that information to a specific audience. If allowed to persist, this confusion distorts the objective of the discipline and undermines the intent of the [English] technical communication course.
>
> Despite the popular canard that facts speak for themselves, they frequently require a detailed prose interpretation and analysis. These difficult tasks become impossible without effective communication skills.[19]

Ohio University
Athens, OH

Footnotes

[1] "And Man Created the Chip," *Newsweek*, June, 1980, p. 50; "The Race to Build a Supercomputer," *Newsweek*, July 4, 1983, pp. 58-64.

[2] William L. Benzon, "The Computer and Technical Communications," *Journal of Technical Writing and Communication*, 11,2, 1981, 103-114.

[3] Benzon, 103-105.

[4] Kathleen Bell Welch, "Electronic Media: Implications of the Third Wave View of Electronic Media," *English Journal*, 70, 5, Sept., 1981, 86-88; Alvin Toffler, *The Third Wave* (New York: Bantam Books, 1981), p. 125 et. seq.

[5] Welch, 86; Toffler, p. 86 et. seq., p. 158 et. seq., p. 169 et. seq.

[6] Toffler, pp. 165-167, et. passim.

[7] Toffler, pp. 168-178, et. passim.

[8] See William Wresch, "Computers in English Class: Finally Beyond Grammar and Spelling Drills," *College English*, 44, 5, Sept., 1982, 483; see also Ellen W. Nold,

"Fear and Trembling: The Humanist Approaches the Computer," *College Composition and Communication*, 26, 3, 1975, 269-273.

[7]Welch, p. 87. Welch lists sources of information for these purposes. 88.

[8]Andrew Molnar, "Understanding How to Use Machines to Work Smarter in an Information Society," *Computing Teacher*, 7, April-May, 1980, 72; quoted in Wilson, 52.

[9]Welch, 87.

[10]Steven Zachary Rothmel, "Taking Stock: Teaching Technical Communication in the Computer Age," *The Technical Writing Teacher*, 9, 1, Fall, 1981, 17-18.

[11]Rothwell, 17.

[12]Rothwell, 18.

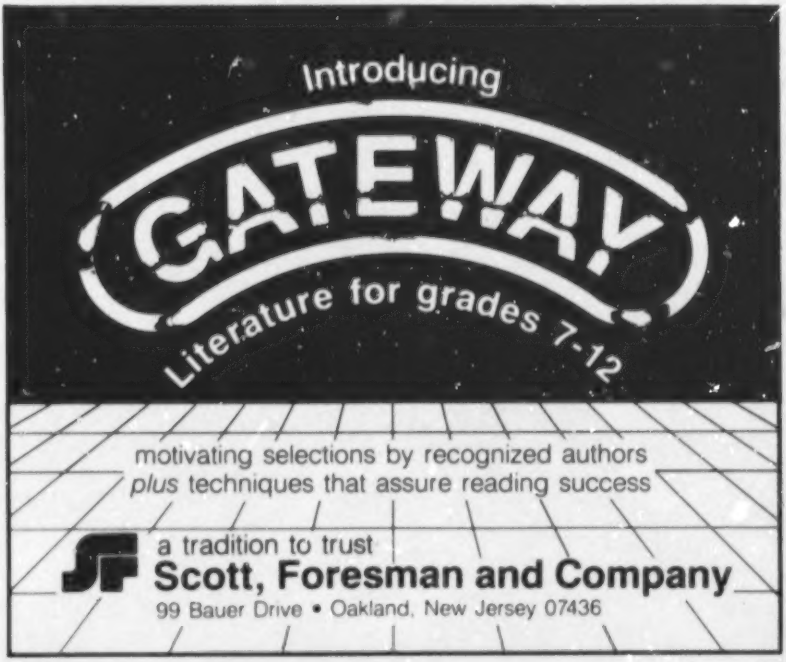
[13]See Wresch and Benzon.

[14]Toffler, pp. 165-167, et. passim.

[15]William E. McCarron, "In the Business World and Academe: The English Teacher in the 1980's," *College English*, 41, 7, March, 1980, 812-813; see also the first three articles in Vol. 34, No. 2, May, 1983, *College Composition and Communication*: Colette Daiute, "The Computer as Stylus and Audience" pp. 174-175; John C. Bean, "Computerized Word Processing as an Aid to Revision," pp. 146-148; Richard M. Collier, "The Word Processor and Revision Strategies," pp. 149-155.

[16]For a more complete explanation of the new electronic office technologies, see Robert E. Swindle, *The Business Communicator*, (Englewood Cliffs, N.J., Prentice-Hall, Inc., 1980), p. 180 et. seq.

[17]Rothmel, 16.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Electronic Wizardry Will Not Take Over!

Norma D. Walrath

There is no way on this earth, the way it is now, and the way it will be to year 2000, I presume, that any contraption will replace traditional written materials. No, the telephone will not replace letters, nor the television replace books. Even the marvelous computer will not replace traditional communication systems and texts entirely. No, they will not!

How do *I* know? Well, I don't, not really, but I do know that people are not only resistant to change, but that they are also wiser in their choices than the media for electronic wizardry would have us believe. By this I mean simply that electronic media will not solve most of our educational problems—getting students to read and write well. To operate a nifty home micro-computer, a "user" needs to be able to read and to write. Never mind the manuscript you have going on the screen! I am talking about all the notes you have to take if you are taught *how* to use a computer, to remember all the very specific and very detailed instructions. Remember, right now that machine gives forth data which has to be translated into English, for Americans, at least, so that it will have some meaning to someone else out there. If a printer is attached, then, yes, you will have to know how to read what is being produced. In a sense a computer system as mentioned is simply a faster, neater, more efficient way to producing a manuscript—better than longhand, neater, usually more readable and even justified! However, essential English skills still need to be learned, and all electronic gadgets can be very boring. Watch kids playing Atari—some of the thrill of newness is gone and so are their attention spans!

If you are not taught how to use machinery, then you have to read a manual to understand how. No matter what, the person using a computer or any other technology needs to be literate to understand the technical manuals. They have to know how to read, how the manual was designed, and the logic and sequence of following written directions. In the end, it all translates into a compressed and neater way to do what we have always been doing. Some of the same skills are even needed for using the telephone properly. One must

know how to speak properly on the phone to translate meaningful messages. You cannot "coo" all night on the phone and maximize your oral communication skills. (A telephone talking lesson in a classroom would be a great "oral report" project—down home communication skills at work!) All technology requires traditional literacy: how to understand and interpret and use the written and spoken word.

When the typewriter came along, I am sure people then feared that students would not learn how to write. However, that did not happen. The same goes for word processing systems that are available today. The technology and technique are different, but the essential skills required are not. Even though handwriting today is a disgrace, the majority of the modern world can pen a note—maybe not a well-spelled and grammatically perfect manuscript, but they can scrawl something readable down. By the way, those who have trouble scrawling notes also have trouble scrawling on the computer. Of course, there are exceptions, especially for certain handicapped people, but the majority of the world out there who have difficulty with the language as it taught now, will have difficulty with programming a language into a machine, speaking properly on the telephone, and translating television programs into meaningful experiences. The end product is either readable copy, whether it be on paper or on a screen, or transferable oral communication. We will see what the future brings. We will see.

Letters such as the Postal Service transports will always be around. It's like saving bits of history and ancient volumes of forgotten lore. Until everyone has a programmed mailslot hitched to the television and open to the world (what will happen to our privacy laws?), letters should be coming in the world. So what if your computer's printing apparatus designed the letter! As long as I receive it and think that human thought formatted its contents and developed its import, then I will find value in it. How often do we dispose of those machine-penned form letters? I, for one, do not even open the envelope, and just toss it to the circular file unless I know it's a bill from a company using these lettergraphs, etc. That's just no way for a human friend to behave . . . .

In any case, machines—telephones, televisions, computers—cannot completely take away our humanness, our need for privacy, for the personal elements . . . . well, at least to the year 2000. Why that year? Well, if a machine can't be arbitrary, I still can. After that, well, I'm no wizard . . . .

Ledyard H.S.
Mystic, CT

English Teachers as Computer Programmers? Why Not!

Tom Brownell

Nothing is keeping English teachers from becoming proficient programmers but their own intransigency. Computer technology should not be foreign to those of us who lodge in the humanities. After all, computer operations are controlled through language; albeit programming languages do look somewhat "mathy," but they're languages nonetheless. Contrary to the impression they give, computers are really dumb machines that do exactly what you tell them, so learning to program is really an excellent exercise in thinking through instructions. Writing clear instructions to make a computer perform desired operations can be a humbling experience, particularly when you reflect on the puzzled looks students have been giving all these years.

Contributing to software development also brings tangible benefits, including the opportunity to acquire computer literacy. To function in contemporary society, humanists as well as those with a technological bent should be acquainted with the services computers provide and have a basic working knowledge of computer operation. As wordsmiths, English teachers should certainly be familiar with and have access to computer word processing, the greatest boon to writing since erasers where attached to the ends of pencils.

While word processing, accounting and game programs are available in great variety at reasonable cost, educational programs — particularly for English and language arts — are in short supply. There are two reasons for this. First, education has not shown itself to be as lucrative as other markets, and second, to be fully effective, educational programs need to be individualized to an instructor's curriculum. Fortunately, once you've learned the rudiments of computer programming, you can write programs to assist in your courses that match your teaching methods. Time is the only expense and you will be learning in the process.

Computer programs provide a way to individualize skill review and development. For example, exercises or quizzes can be presented through computer programs for students who need remedial instruction or those who seek extra work for enrichment. Using computers, individualized instruction is much more dynamic, and calls for greater student interaction than workbooks, library assignments and other methods formerly available. The programs can be enhanced with graphics and can easily incorporate a conversational tone where the computer requests the student's name and responds personally from that point.

Besides supplying exercises and review, computer programs can help students evaluate their skills. For example, programming a readability formula such as the fog index, would enable students to analyze their writing for sentence and word length, word repetition and compare this information with other writing samples.

Computer programs can also be extremely useful for class management. The possibilities here are virtually limitless. Assigning time consuming tasks such as averaging student grades, keeping book lists and other records to a computer program, preserves one's time and energy for what matters most — teaching.

An area high school's experience with computerized record keeping illustrates the time saving that can result. As part of a competency program, the school staff tests all incoming students. Those whose scores indicate deficiency in basic skills are assigned supplementary instruction. The scores are broken into categories and the students are grouped according to their skill deficiencies. Formerly, six teachers spent two hours after school every night for a week correlating the scores, scheduling the students, making up class lists and recording the scores. At intervals, the students are retested and researched. Again extra hours were required to compile new class lists and record the scores. With the aid of a computer program, one teacher spends an afternoon typing the scores into the computer. The machine does the rest.

If you're persuaded and want to know how you can learn computer programming it's important, first of all, to understand that the current trend in schools is away from mini-computers (the word is a misnomer, referring to large cabinet model computers used for centralized data processing) to micro-computers. Micros are small desk-top models, commonly the Apple II, TRS-80 Models I and III, and others made by IBM, Commodore, Texas Instruments, a variety of manufacturers. Current micro-computers have the processing capacity of early room-sized machines. The coming generation of micros may have the capacity of current mini-computers and so it goes. In the computer industry, the game plan is miniaturization

which translates into increasingly greater memory storage and computing power in smaller and smaller machines. Micros are also the so-called home computers and used increasingly in that environment, another reason for English teachers to acquire programming proficiency.

Micro-computers are programmed in BASIC, an acronym for Beginners All-Purpose Symbolic Code. BASIC is a "conversational" language that looks "mathy" but really isn't. Programming is logic and language, rather than math oriented. Apart from devising a set of instructions the machine can perform to accomplish a desired task, the key to programming is knowing and precisely observing the language syntax. The logical and organizational aspects of programming that require you to break an operation into its component steps can be fascinating. The individual who wrote the program for recording student scores and scheduling students in remedial classes that was mentioned earlier began by listing the steps the teachers were using to complete this procedure manually. Then he instructed the machine to perform the same tasks in essentially the same order.

Programming is similar to effective teaching in that it relies on clear thinking and concentrates on the steps necessary to accomplish given activities. As a result, developing programming logic may also stimulate your teaching.

In order to progress from the desire to program, to actually creating usable programs, you'll need to learn a computer language — in this case BASIC. If your school or college has purchased TRS-80 (Radio Shack) computers, the faculty may be eligible for free BASIC programming classes conducted at Radio Shack educational centers. This instructional service is a major selling feature that Radio Shack directs toward the educational market. Radio Shack's BASIC course generally consists of ten evening classes divided into two course segments, introductory and advanced. The Radio Shack training uses instructional materials that are impressively organized and gives students ample time to work on the machines. The course will familiarize you with micro-computer operation and ground you in the essential BASIC commands and logic structures. It's not designed to produce proficient programmers, the time frame is too short, but it will start you on your way.

If you are not eligible for Radio Shack instruction, or if the course is not available in your area, the second option is to enroll in a BASIC programming course at an area technical school or college. You should select a course that starts at a beginning level yet presents a thorough enough coverage of BASIC and allows sufficient practice time to give you the skills you will need to proceed on your own. In

this regard, avoid introductory EDP (Electronic Data Processing) courses that are designed to familiarize students with the history, devices, communication techniques and uses of computer technology, and select instead a BASIC programming class that uses micro-computers and is intended for the community at large, not just computer science students.

As a third option, you can purchase self-instruction books and teach yourself. *BASIC for Home Computers: a Self-Teaching Guide* by Bob Alabrecht, LeRoy Finkel, and Jerald Brown, published by John Wiley and Sons, gives clear, step-by-step instructions with review exercises and examples. The book contains most of the commands required for writing educational programs. Its companion, *Data File Programming in BASIC: a Self-Teaching Guide* by LeRoy Finkel and Jerald Brown by the same publisher, provides the remaining instructions needed to write usable programs that save and retrieve data from storage devices. This book, too, is clearly written and provides ample exercises and examples.

Since educational programs can be somewhat more complex than those assigned in an introductory course, or introduced in self-study books, a good way to become acquainted with intricate logic and rather sophisticated use of computer commands is to type programs listed in computer magazines such as *Creative Computing*, *Microcomputing*, *Personal Computing* and others into the computer and save these programs on magnetic media — tape or disk.

The following useful programs have appeared in recent issues. GRADES, a program for class management that alphebetizes class lists for up to 20 classes of 50 students each, calculates final grades, prints the grades, class list and shows a histogram of student performance, appeared in the October, 1981 issue of *Creative Computing*. GRADES is easy-to-use and is a great time-saver. The June, 1981, issue of *Microcomputing* contained a program listing for a readability formula which calculates the fog index for a writing sample that can be typed into the program or read from a text file, lists words that are repeated in the sample and counts the number of times the repeated words appear. A book inventory program that lists up to 140 different titles and contains information including author, publisher, card catalog number, Library of Congress number and up to 3 subject headings appeared in the November, 1982 issue of *Microcomputing*. These program examples were written for Apple computers, but could be adapted for TRS-80 or other computers using BASIC language. The back issues of the computer magazines mentioned may be available in area school, college or public libraries and can be ordered from the magazine publisher. In addition to printing useful programs, computer magazines

provide an excellent introduction to computing, contain well-written articles describing computer operation and devices, and occasional articles on BASIC programming.

Besides learning BASIC and practicing with published programs, you will probably find that your interest in programming is stimulated by attending meetings of a local computer society. These clubs serve as information and program exchanges. The local computer society in my area, for example, recently sponsored an Educator's Night where teachers demonstrated various ways they had implemented computers into their instruction and made the software they had written available to those who wanted copies.

Encouragement to incorporate computer technology into your teaching should also be followed with a few words of caution. First, don't pirate copyrighted software. This practice is not only shabby professional ethics but limits the incentive for professional programmers to create educational programs. At this stage, at least, there is plenty of free software available for educational use including, of course, the programs you write. Second, be careful to maintain security for programs containing class and student data. Always remove program and data disks from the computer area after use. Early into your programming instruction, you will learn techniques like implanting hidden characters in the program directory and other security methods to bar unauthorized use. Third, always backup important data. Electronic media can be destroyed by electromagnetic radiation generated from a telephone or flourescent lights and unless printed copies (called "hard" copies in computer lingo) or backup disks or tapes are maintained, essential information can be lost irretrievably.

As you tap the resources of thinking machines, you will find yourself pleasantly relieved of tedious record keeping, able to individualize your instruction and provide additional stimulus for your students beyond the standard fare of written and spoken media. Personally, the spin-off benefits abound as you enter the new technology that promises to penetrate all areas of society, the humanities included.

Tom Brownell, a former English teacher, lives in Zanesville, Ohio, and works as a technical writer for NCR Corporation.

Confessions of a Computer Neophyte

Richard Lederer

Two summers ago, I received a grant from St. Paul's School to develop computer assisted instruction for our English curriculum, specifically a unit of preparation for the verbal section of the Scholastic Aptitude Test and a sequence of grammar lessons.

At St. Paul's, we had significantly expanded our inventory of computer hardware and software and had recently instituted a one-term computer literacy course as a minimum requirement for graduation. Thus, we felt that we needed to create and provide computer assisted instruction both as an enrichment of what was going on in the classroom and as a means for shifting some learning tasks out of class time and into assignment time.

I approached the summer with feelings of trepidation because I, like many humanistic English teachers, possess strong prejudices against the ascendancy of machines in our society and feel deeply that video games are, like some gigantic Pac-Man, devouring the verbal abilities of American youth.

For many years, I have carried in my memory a science-fiction short story written by Frederic Brown. In the tale, set hundreds of years in the future, human beings have come to conquer and inhabit all parts of the known universe, and they build an enormous computer whose cells are located on every known planet, satellite, and asteroid. Finally, the mastermind of the project steps forward and asks the immense machine the hitherto unanswerable question: "Is there a God?"

Not so much from within the computer as from the heart of space itself, a voice booms back: "Yes, there is . . . now!"

But despite such disquieting images, I decided to become a computer neophyte. The roots of the word *neophyte* spring from the Greek "newly planted," and I indeed found my feet stuck in freshly dug earth. With rivulets coursing behind my ears, I was the tenderest of feet and the greenest of horns.

In such a state of innocence, I began what turned out to be over 150 hours at the keyboard of our PDP 11 Digital time-sharing

system creating and entering four SAT sequences and 12 grammar lessons, all amounting to approximately 1600 individual instruction blocks.

During the first weeks of my work, I experienced all the frustrations of the humanistic, unmechanical beginner who confronts a new technology. I soon found that computers are maddenly thoughtless machines that unfailingly do exactly what you tell them to do rather than what you really mean to do. When I inadvertently and often hit the "Break" button (why have the computer designers placed that infernal protuberance so close to the harmless "Return" button?), I would be flung out of my program.

And, of course, there was the recurring nightmare of losing hours of painstakingly entered material through system malfunctions and "crashes." Now, really, who ever heard of a sheet of paper or a textbook "crashing"? It seemed malevolently unjust that such a highly sophisticated machine would dare to devour my wonderful material.

Ultimately, though, I achieved that state of mystical oneness between man and machine and user and program so graphically depicted in the Walt Disney film *Tron*, and my task proceeded smoothly, rapidly and buglessly.

Here are sample sequences from two of the lessons:

After a student turns on the monitor and selects the SAT analogies lesson from the "menu," he or she will be presented with several instruction blocks about the SAT in general and analogies in particular. Then the student will attempt to answer a series of ten analogies such as SNUB:CONTEMPT :: (A) praise:understanding (B) applause:approbation (C) injury:retaliation (D) scorn:superiority (E) grimace:amusement.

If the student answers by typing in the letter A, the program will respond with "Good, but not the best answer. A SNUB is a sign of CONTEMPT. PRAISE is not necessarily a sign of UNDERSTANDING since we can praise people or things without understanding them."

If the student types B, the response will be "The correct answer is (B) applause:approbation. A SNUB is a sign of CONTEMPT, and APPLAUSE is a sign of APPROBATION (approval)."

If the student types C, the response will be "Good, but not the best answer. A SNUB, by definition, is a sign of CONTEMPT. While INJURY may accompany RETALIATION, INJURY is not, by definition, a sign of RETALIATION. While a SNUB (unless it is faked) always indicates CONTEMPT, an INJURY does not always indicate RETALIATION since one can be injured accidentally."

If the student types D, the response will be "Sorry, not the best answer. A SNUB is a sign of CONTEMPT, but SCORN is not a sign of SUPERIORITY."

If the student types E, the response will be "Sorry, not the right answer. A SNUB is a sign of CONTEMPT, but a GRIMACE is a sign of disapproval or pain, not AMUSEMENT."

When the student selects the grammar lesson on prepositional phrases, he or she will be presented with several instruction blocks about phrases in general and prepositional phases in particular. Then the student will attempt to identify prepositional phrases in a sequence of ten sentences by typing the first and last words of each phrase asked for, as in the sentence "Everything except the picture above the mantel came from Martha's old home," in which the student is asked to identify the first prepositional phrase.

If the student types EXCEPT MANTEL, the response will be "The correct answer is EXCEPT MANTEL. 'Except the mantel above the picture' is a prepositional phrase that consists of the preposition 'except,' the object 'the picture,' and a second prepositional phrase, 'above the mantel,' which modifies 'picture'."

If the student types EXCEPT PICTURE, the response will be "Good, but not the best answer. You have correctly identified EXCEPT as the first word in the prepositional phrase, but you have incorrectly identified the last word."

If the student types ABOVE MANTEL, the response will be "Sorry, not the best answer. 'Above the mantel' is indeed a prepositional phrase that acts as an adjective modifying the noun 'picture.' But 'above the mantel' is not the first prepositional phrase in the sentence."

If the student types FROM HOME, the response will be "Sorry, not the best answer. 'From Martha's old home' is indeed a prepositional phrase that acts as an adverb modifying the verb 'came.' But 'from Martha's old home' is not the first prepositional phrase in the sentence."

And if the student types an answer that begins with any word other than "except," "above" or "from," the response will be "Not the right answer. Your answer must begin with a preposition."

In each lesson, the correct answer appears automatically after three incorrect responses.

I see at least three ways in which my SAT and grammar computer lessons can enhance traditional content matter and work more effectively than a book. First, the format enlists the positive feelings that students have for monitors and keyboards to reinforce their verbal skills. Second, each answer that a student offers receives a specific response designed to lead him or her into the paths of

the 30-SECOND SPOT quiz

Based on *The Pitch* © 1982 by Hugh Rank

How to Analyze Ads:
Use this 1-2-3-4-5 sequence of questions, (see next page) to focus on the *"skeleton"* underneath the *"surface variations"* of radio and TV commercials, newspaper and magazine ads.

Recognize that a 30-second-spot TV ad is a **synthesis,** the end product of a complex process in which scores of people (writers, researchers, psychologists, artists, actors, camera crews, etc.) may have spent months putting together the details. TV commercials are often the best *compositions* of our age, skillful combinations of purposeful words and images. Be patient and systematic: **analysis** takes time to sort out all of the things going on at once. **We perceive** these things *simultaneously,* but we must discuss **them *sequentially.*** Use this 1-2-3-4-5 pattern of "the pitch" as a sequence to start your analysis.

Recognize "surface variations": in 30 seconds, a TV spot may have 40 quick-cut scenes of "good times" (happy people, sports fun, drinking cola); or 1 slow "tracking" scene of an old-fashioned sleighride through the woods, ending at "home" with "Season's Greetings" from an aerospace corporation; or a three-scene drama: a problem suffered by some "friend," a product/solution recommended by a trusted "authority," and a final grateful smile from the relieved sufferer. But, the structure underneath is basically the same.

Recognize our own involvement in a mutual transaction. Persuaders are *benefit-promisers,* but we are *benefit-seekers.* Most ads relate to simple "trade-offs" of mutual benefits: consumers get a pleasure, producers get a profit. However, investigate issues relating to any non-consumer ad; these are paid presentations of only one side of an issue, often involving more than a simple purchase transaction.

Understand that advertising is basically persuasion, not information nor education, *And not coercion!* Many important moral and ethical issues (concerning intent and consequences, priorities, individual and social effects, truth and deception, legal and regulatory problems) are related. The more we know about the basic techniques of persuasion, the better able we are not only to cope with the multiple persuaders in our society, but also to consider these ethical issues.

1 What ATTENTION-GETTING techniques are used?

Anything unusual? Unexpected? Noticeable? Interesting? Related to:

- ☐ **senses:** motions, colors, lights, sounds, music, visuals (e.g., computer graphics, slow-motion)
- ☐ **emotions:** any associations *(see list below)*: sex, scenery, exciting action, fun, family, pets.
- ☐ **thought:** news, lists, displays, claims, advice, questions, stories, demonstrations, contest.

(*Popular TV* **programs** *function as* attention-getters *to "deliver the audience" to advertisers.)*

2 What CONFIDENCE-BUILDING techniques are used?

- ☐ Do you *recognize, know* (from earlier repetition) the **brand name? company? symbol? package?**
- ☐ Do you *already know, like,* and *trust* the **"presenters":** the endorsers, actors, models?
- ☐ Are these "presenters" **AUTHORITY FIGURES** (expert, wise, protective, caring,)? Or, are they **FRIEND FIGURES** (someone you like, like to be, "on your side"; incl. "cute" cartoons) ?
- ☐ What key **words** are used? (*Trust, sincere,* etc.) **Nonverbals?** *(smiles, voice tones, sincere look)*
- ☐ In **mail** ads, are computer-written *"personalized"* touches used? On **telephone:** tapes? scripts?

3 What DESIRE-STIMULATING techniques are used?

(Main part of ad)

Consider (a) **"target audience"** as (b) **benefit-seeking;** and persuaders benefit-promising strategies as focused on (c) **product claims,** or, (d) **"added values"** associated with product.

- ☐ a. **Who is the "target audience"?** Are *you?* (If *not,* as part of an unintended audience, are you *uninterested* or *hostile* toward the ad?)
- ☐ b. **What's the primary motive of that audience's benefit-seeking?** Use chart at right. Most ads are simple acquisition (*lower left*). Often, such motives co-exist, but one may be dominant. Ads which intensify a **problem,** (that is, a "bad" already hated or feared; *the opposite, or the absence of,* "goods") and then offer the product as a **solution,** are here called **"scare-and-sell"** ads. *(right side).*

To keep a "good" *(protection)*	**To get rid of a "bad"** *(relief)*
To get a "good" *(acquisition)*	**To avoid a "bad"** *(prevention)*

based on Hugh Rank's INTENSIFY/DOWNPLAY schema:

Omission

What "bad" aspects, disadvantages, drawbacks, hazards, have been **omitted** from the ad? Are there some unspoked assumptions? An unsaid story? Are some things implied or suggested, but not explicitly stated? Are there concealed problems concerning the **maker**, the **materials**, the **design**, the **use**, or the **purpose of the product? Are there any unwanted or harmful side effects:** *unsafe, unhealthy, uneconomical, inefficient, unneeded*? Does any **"disclosure law"** exist (or is needed) requiring public warning about a concealed hazard? In the ad, what gets less time, less attention, smaller print? *(Most ads are true, but incomplete.)*

Diversion

What benefits (low cost, high speed, etc.) get high priority in the ad's claim and promises? Are these **your** priorities? Significant, important to you? Is there any **"bait-and-switch"**? *(Ad stresses* low cost, *but the actual seller switches buyer's priority to* high quality.) Does ad divert focus from **key issues,** important things *(e.g., nutrition, health, safety)*? Does ad focus on **side-issues**, unmeaningful trivia *(common in parity products)*? Does ad divert attention from your other choices, other options: buy something else, use less, use less often, rent, borrow, share, do without? *(Ads need not show other choices, but* you *should know them.)*

Confusion

Are the words clear or ambiguous? Specific or vague? Are claims and promises absolute, or are there qualifying words *("may help," "some")*? Is the claim measurable? Or is it **"puffery"**? *(Laws permit most* "sellers's talk" *of such general praise and subjective opinions.)* Are the words common, understandable, familiar? Uncommon? Jargon? Any parts difficult to "translate" or explain to others? Are analogies clear? Are comparisons within the same kind? Are examples related? Typical? Adequate? Enough examples? Any contradictions? Inconsistencies? Errors? Are there frequent changes, variations, revisions *(in size, price, options, extras, contents, packaging)*? Is it too complex: too much, too many? Disorganized? Incoherent? Unsorted? Any confusing statistics? Numbers? Do you know exact costs? Benefits? Risks? Are **your own goals**, priorities, and desires clear or vague? Fixed or shifting? Simple or complex? *(Confusion can also exist within us as well as within an ad. If any confusion exists: slow down, take care.)*

DOWNPLAY

INTENSIFY

The INTENSIFY/DOWNPLAY schema is a pattern useful to analyze communication, persuasion and propaganda. All people *intensify* (commonly by *repetition, association, composition*) and *downplay* (commonly by *omission, diversion, confusion*) as they communicate in words, gestures, numbers, etc. But, "professional persuaders" have more training, technology, money and media access than the average citizen. Individuals can better cope with organized persuasion by recognizing the common ways *how* communication is intensified or downplayed, and by considering *who is saying what to whom, when and where, with what intent and what result.*

Repetition

Intensifying by repetition is an easy, simple, and effective way to persuade. People are comfortable with the *known*, the *familiar*. As children, we love to hear the same stories repeated; later, we have "favorite" songs, TV programs, etc. All cultures have chants, prayers, rituals, dances based on repetition. Advertising slogans, brand names, logos, and signs are common. Much education, training, indoctrination is based on repetition to imprint on *memory* of the receiver to identify, recognize, and *respond*.

Association

Intensifying by linking (1) the idea or product with (2) something *already loved/desired by - or hated/feared by* (3) the intended audience. Thus, the need for **audience analysis:** surveys, polls, "market research," "consumer behavior," psychological and sociological studies. Associate by *direct* assertions or *indirect* ways; (metaphoric language, allusions, backgrounds, contexts, etc.) Some "good things" often linked with products are those common human needs/wants/desires for "basics," "certitude," "intimacy," "space," and "growth."

Composition

Intensifying by pattern and arrangement uses *design, variations in sequence* and *in proportion* to add to the force of words, images, movements, etc. How we put together, or compose, is important: e.g. in **verbal** communication: the choice of words, their level of abstraction, their patterns within sentences, the strategy of longer messages. Logic, inductive and deductive, puts ideas together systematically. **Non-verbal** compositions involve *visuals* (color, shape, size); *aural* (music); *mathematics* (quantities, relationships), *time* and *space* patterns.

Omission

Downplaying by omission is common since the basic selection/omission process *necessarily omits* more than can be presented. All communication is limited, is edited, is slanted or biased to include and exclude items. But omission can also be used as a *deliberate* way of concealing, hiding. Half-truths, quotes out of context, etc. are very hard to detect or find. Political examples include *cover-ups, censorship, book-burning, managed news, secret police activities*. Receivers, too, can omit: can "filter out" or be closed minded, prejudiced.

Diversion

Downplaying by distracting focus, diverting attention away from key issues or important things: usually by intensifying the side-issues, the non-related, the trivial. Common variations include:"hairsplitting," "nit-picking," "attacking a straw man," "red herring"; also, those emotional attacks and appeals *(ad hominem, ad populum)*, plus things which drain the energy of others: *"busy work," "legal harassment,* etc. Humor and entertainment *("bread and circuses")* are used as pleasant ways to divert attention from major issues.

Confusion

Downplaying issues by making things so complex, so chaotic, that people "give up," get weary, "overloaded." This is dangerous when people are unable to understand, comprehend, or make reasonable decisions. Chaos can be the accidental result of a disorganized mind, or the deliberate flim-flam of a *con man* or the political *demagogue* (who then offers a "simple solution" to the confused). Confusion can result from *faulty logic, equivocation, circumlocution, contradictions, multiple diversions, inconsistencies, jargon* or anything which blurs clarity or understanding.

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DOWNPLAY

INTENSIFY

Repetition

How often have you seen the ad? On TV? In print? Do you recognize the **brand name? trademark? logo? company? package?** What key words or images repeated within ad? Any repetition patterns *(alliteration, anaphora, rhyme)* used? Any **slogan?** Can you hum or sing the **musical theme** or **jingle?** How long has this ad been running? How old were you when you first heard it? (For information on frequency, duration, and costs of ad campaigns, see *Advertising Age.)*

Association

What **"good things"** - already loved or desired by the intended audience - are associated with the product? Any links with basic needs *(food, activity, sex, security)?* With an appeal to save or gain money? With desire for certitude or outside approval (from *religion, science,* or the *"best," "most,"* or *"average" people)?* With desire for a sense of space *(neighborhood, nation, nature)?* With desire for love and belonging *(intimacy, family, groups)?* With other human desires *(esteem, play, generosity, curiosity, creativity, completion)?* Are **"bad things"** - things already hated or feared - stressed, as in a **"scare-and-sell"** ad? Are *problems* presented, with products as *solutions?* Are the speakers (models, endorsers) **authority figures:** people you respect, admire? Or **friend figures:** people you'd like as friends, identify with, or would like to be?

Composition

Look for the basic strategy of "the pitch": Hi . . . TRUST ME . . . YOU NEED . . . HURRY . . . BUY. What are the **attention-getting (HI)** words, images, devices? What are the **confidence-building (TRUST ME)** techniques: words, images, smiles, endorsers, brand names? Is the main **desire-stimulation (YOU NEED)** appeal focused on our benefit-seeking *to get* or *to keep* a "good," or *to avoid* or *to get rid of* a "bad"? Are you the **"target audience"?** If not, who is? Are you part of an unintended audience ? When and where did the ads appear? Are **product claims** made for: *superiority, quantity, beauty, efficiency, scarcity, novelty, stability, reliability, simplicity, utility, rapidity,* or *safety?* Are any **"added values"** suggested or implied by using any of the association techniques (see above)? Is there any **urgency-stressing (HURRY)** by words, movement, pace? Or is a "soft sell" conditioning for *later* purchase? Are there specific **response-triggering** words **(BUY):** to buy, to do, to call? Or is it conditioning (image building or public relations) to make us *"feel good"* about the company, to get favorable public opinion on *its* side *(against government regulations, laws, taxes)?* **Persuaders seek some kind of response!**

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☐ c. **What kinds of product claims are emphasized?** *(use these 12 categories)* what key words,images? Any *measurable* claims? Or are they *subjective opinions, generalized* praise words ("puffery")?

SUPERIORITY *("best")*
QUANTITY *("most")*
EFFICIENCY*("works")*
BEAUTY *("lovely")*
SCARCITY *("rare")*
NOVELTY *("new")*
STABILITY *("classic")*
RELIABILITY *("solid")*
SIMPLICITY *("easy")*
UTILITY *("practical")*
RAPIDITY *("fast")*
SAFETY *("safe")*

☐ d. **Are any "added values" implied or suggested?** Are there words or images which associate the product with some "good" already loved or desired by the intended audience? With such common human needs/wants/desires as in these 24 categories:

"basic" needs:
FOOD *("tasty)*
ACTIVITY *("exciting")*
SURROUNDINGS *("comfort")*
SEX *("alluring")*
HEALTH *("healthy")*
SECURITY *("protect")*
ECONOMY *("save")*

"certitude" needs:
RELIGION *("right")*
SCIENCE *("research")*
BEST PEOPLE *("elite")*
MOST PEOPLE *("popular")*
AVERAGE PEOPLE *("typical")*

"territory" needs:
NEIGHBORHOOD *("hometown")*
NATION *("country")*
NATURE *("earth")*

love & belonging needs:
INTIMACY *("lover")*
FAMILY *("Mom" "kids")*
GROUPS *("team")*

"growth" needs:
ESTEEM *("respected")*
PLAY *("fun")*
GENEROSITY *("gift")*
CREATIVITY *("creative")*
CURIOUSITY *("discover")*
COMPLETION *("success")*

4 Are there URGENCY-STRESSING techniques used?

(Not all ads: but always check.)

☐ If an urgency appeal: What words? *(e.g. Hurry, Rush, Deadline, Sale Ends, Offer Expires, Now.)*
☐ If **no** urgency: is this **"soft sell"** part of a *repetitive, long-term ad campaign* for standard item?

5 What RESPONSE-SEEKING techniques are used?

Persuaders always seek some kind of response!)

☐ *Are there specific triggering* words used? (Buy, Get, Do, Call, Act, Join, Smoke, Drink, Taste, etc.)
☐ Is there a **specific response** sought? (Most ads: to buy something)
☐ If **not:** is it **conditioning** ("public relations" or "image building") to make us **"feel good"** about the company, to get favorable public opinion on *its* side (against any government regulations, taxes)?

Based on *The Pitch* © 1982 by Hugh Rank (Teachers may photocopy for classroom use.)

Observe. Understand. Judge. (In *that* sequence!)Observe closely what is explicitly said and shown; consider carefully what may be implied, suggested either by verbal or nonverbal means.

Anticipate incoming information. Have some way to sort, some place to store. If you know common patterns, you can pick up cues from bits and fragments, recognize the situation, know the probable options, infer the rest, and even note the omissions. Some persuaders use these techniques (and some observers analyze them) consciously and systematically; others, intuitively and haphazardly.

Categorize, but don't "pigeonhole." Things may be in many categories at the same time. "Clusters" and "mixes" are common. Observers often disagree.

Seek "dominant impressions," but relate them to the whole. You can't analyze *everything.* Focus on what seems (*to you*) the most *noticeable, interesting,* or *significant* elements (e.g. an intense "urgency" appeal, a very strong "authority" figure). By relating these to the whole context of "the pitch," your analysis can be *systematic, yet flexible,* appropriate to the situation.

Translate "indirect" messages. Much communication is *indirect,* through metaphoric language, allusions, rhetorical questions, irony, nonverbals (gestures, facial expressions, tone of voice), etc. Millions of specific concrete ways of communicating something can be grouped in the general abstract categories listed here as "product claims" (3c) and "common needs" (3d). Visuals imply.

Train yourself by first analyzing those ads which explicitly use the full sequence of "the pitch," including "urgency-stressing" and a specific "response-seeking." Always check for this full sequence; when it does not appear, consider what may have been omitted: *assumed* or *implied.* "Soft sell" ads and corporate "image-building" ads are harder to analyze: *less is said, more is implied.*

Practice. Analysis is a skill which can be learned, but needs to be practiced. Take notes. Use print ads. Videotape, if possible; replay in slow motion. No one can "see" or "understand" everything during the actual 30 seconds while watching a TV spot. At best, we pick up a few impressions. Use the pattern of "the pitch" to organize your analysis and aid your memory. Such organization helps to avoid randomness and simple subjectivity.

Are ads worth all of this attention? Ads may not be, but *your mind is* . If we can better learn how to analyze things, to recognize patterns, to sort out incoming information, to see the parts, the processes, the structure, the relationships within things so common in our everyday environment, then it's worth the effort.

Professor Hugh Rank Governors State University Park Forest South, Illinois

correctness and insight. Third, the computer is a tireless drill-master available to students any time they care to sit down at the keyboard and dial a lesson.

Thus, in addition to being a computer neophyte, I have also become an amateur, literally "one who loves," and I have the exhilarating knowledge that the electrons in the units I have developed will be swirling about long after mine have stopped.

Ah, immortality.

St. Paul's School
Concord, NH

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Word Processing and the Writing Process

Margaret L. Mittricker

Our growing understanding of the skills involved in effective writing is beginning to change our approach to teaching writing, and now, as English teachers continue to examine ways of teaching the writing process, a new tool for this work is quietly making itself known to more and more in the field: the word processor. Accolades abound extolling the word processor as the answer to the problem of teaching writing. Yet scepticism also exists among those who see the word processor as little more than a fancy typewriter. Is the word processor the panacea for our educational ills that many proclaim it to be, or is it simply another expensive educational fad?

Perhaps the importance of word processing is best examined in light of what we have come to know about the writing process itself. Up until now, the most commonly used writing tools have been the typewriter and paper and pen. The typewriter is basically product-oriented, since it is most often used to produce a clean copy of the final version of a piece of writing. Extensive revision or editing on a typewriter is impossible without eventual complete retyping. While paper and pen are obviously adequate for all stages of the writing process, they have the disadvantage of being cumbersome, messy, and frustrating for the organizing, revision, and editing aspects of writing.

The word processor, on the other hand, is process-oriented and has capabilities which aid the writer at all stages of his task. It is here that the importance of word processing lies.

In the pre-writing stage, the word processor can be valuable in the brainstorming of ideas for possible topics for writing. One of the difficulties with brainstorming for many students is the tendency to edit their ideas in their heads before recording them, thus ending up with only a portion of their ideas on record. Students may tend to avoid including what they see as silly ideas and thus lose the more valuable ideas that can generate from them. The temporary nature of words on a computer screen can help overcome this problem. The student can use the delete feature of a word processor to eliminate these less serious topics along with other undesired topics until the one most appropriate for his assignment is left.

Once a topic is identified, the word processor can then be used as a tool in the generation of details for use in writing about the topic. Details can be listed on the screen as they come to the student's mind, and details related to those already on the screen can be easily inserted at the proper point. Such a method of generating and recording details works equally as well for factual papers as for plots of works of fiction. Once the details are listed, the computer can play several roles in organizing them in preparation for writing the first draft.

With a few simple commands, word processors have the ability to move portions of text around on the screen. These commands can be used to arrange and rearrange the details until the desired order is found. Details can be quickly and easily moved or restored to their original position if desired, allowing the student to experiment with several ways of organizing details and to compare the advantages and disadvantages of each.

In the process of organizing our ideas, we commonly find ourselves crossing out those we find to be unrelated to the topic as it evolves in our minds. The word processor has a delete function that is equivalent to crossing out words with a pencil. In addition, these deletions are usually reserved in the computer's memory for a time, allowing their restoration to the text should the writer desire.

As we organize ideas in preparation for writing, we also frequently find ourselves adding further details that come to mind as we work with the information we have already generated. In a handwritten version, this can produce quite a messy and confusing outline; with a computer, we need only to move to the desired point in the text and insert the new material. The rest of the text moves down on the screen to make room for the insertion, making reading and interpreting the final version a much easier task.

Once ideas are organized, the student moves on to writing the first draft. The word processor is valuable in helping to make the small revisions, deletions, and additions we all make in the process of initial writing. If a student decides to add a paragraph at an earlier point in the text, it is easy to move back up and do so quickly and neatly. If he feels that he is moving away from the topic in his last paragraph or so, one simple command removes the offending portion of the text. If he decides to reword the sentence he just finished, he can quickly delete that sentence or a part of it and start over.

When the first draft has been completed, and it is time for more extensive revision, the word processor shows its greatest advantages for the writer. As with revision done during the initial writing, the word processing commands can be used to delete material, to

add material, and to change the order of material. Any changes can be quickly reversed with another command.

Revision becomes fun. Students can experiment with changing the order of their paragraphs or with changing a topic sentence from the beginning of the paragraph to the end and then examining the effect of the change. Different phrases or words can be tried and all but the one most desired can then be deleted. Deeper revisions for structure and logic may be more likely to occur since they can be easily examined and changed as desired. Revision suddenly becomes much more than a process of copying over a paper neatly so that the teacher can decipher the handwriting.

At any point in the process from initial brainstorming to organizing information to the final draft, hard copies can be printed out to allow closer examination of the entire text. (Only a small portion of the text can be seen on the screen at any one time.) This also allows the student to print out different versions of a paper as it undergoes revision and to compare the advantages and disadvantages of these versions. An added feature is that the various versions of a paper as it goes through several revision sessions can be saved on disk in more permanent form, allowing both student and teacher to have a record of the process which was involved in the writing of any one paper.

A final advantage of doing revision on a word processor rather than on a handwritten sheet lies in the temporary nature of the words on the computer screen. Students often see their handwritten words on paper as an extension of themselves. Criticism is taken as a personal affront. Suggestions for revisions in structure and logic are sometimes misconstrued as implying that something is wrong with the ideas or values underlying the student's writing. Text on a screen avoids those problems arising from the sense of permanency which students attach to handwritten text. Its nature is now temporary, and no hard copy need be printed out until the student is ready, until the desired changes have been made, or until the student needs to see his entire text at once. It is easier to view text on a screen as something to be acted upon, to be revised, without the personal threat that revision on paper can carry for students.

Editing for spelling, grammar, and mechanics also loses some of its threat and tediousness. Consider the plight of the student who has just finished copying a lengthy paper, reread it for a final time, and found several editing mistakes. How frustrating it is to have to correct the mistakes and recopy the paper one more time! To edit on a word processor, students need do no more than sit at the computer, dictionaries and grammar handbooks at hand, and scroll through the text on the machine, making the needed corrections as they go. When editing is completed, the computer is instructed to print out the text. Should errors be discovered during a reading of

the print-out, the student need only to return to the word processor, make the corrections, and instruct the computer to print out another copy with the new corrections incorporated. The drudgery that can keep students from making those last few corrections is thus eliminated.

Publication, the final stage of the writing process, is also enhanced through the use of a word processor. The professional look of a computer-printed piece of writing lends importance to the writing itself. This, and the more complete revision and editing processes which can be expected on a word processor, result in a more polished final product, one which can more easily be seen as material for publication either for a class, school, local, or broader audience.

Thus, the word processor can play an important role in all phases of the writing process, from pre-writing to publication. It can provide a valuable resource for both teacher and student, and its predicted presence in the English classroom seems to be a desired one. Is all of this really, however, little more than a utopian dream? Is it realistic to expect to see students hard at work at banks of computers using word processing for writing assignments as their teachers move among them, watching their progress and helping students to examine their work on their screens?

There are, of course, problems that fall between talking about this dream and making it a reality. Some of the problems are more easily solved than others, but all must be taken into consideration by English departments wishing to make use of this new technology.

As anyone who has poor typing skills and who has been required to turn in typed papers can imagine, the lack of keyboard skills can be a distinct disadvantage in the use of a word processor. The requirement of a typed paper can be met through taking advantage of a parent or friend who can type; with a word processor, however, there is no getting around the fact that adequate keyboard skills are important. In using a word processor, these skills become a part of the process of writing, rather than simply a means of producing a final, clean copy of a paper. Students who are frustrated by the slowness of their typing are not likely to write very long papers or to do very extensive revision at the computer. Typing speed must approach the speed with which a student can write in longhand, or the frustration of a hunt-and-peck typing method will quickly destroy motivation to gain access to the advantages of a word processor.

This is not an overpowering problem. It simply means that district curricula will have to be examined to determine at what grade level keyboard skills should be taught. We might resolve that all students will become "keyboard literate" as a part of their computer literacy program.

A more complex problem facing English teachers in a move toward using word processors is one of publicity. Parents and district administrations must be made aware of the value word processing has for teaching the writing process. Computers must be seen as important not only for business and mathematics classes, but for English classes as well. When cooperation from other departments with access to computers is available, short units using word processing in some classes can help to spread the word among students and parents about the value of this tool, and discussions at department meetings can help to develop ideas for incorporating the computer into the English classroom. To support its importance, the use of word processing might be eventually written into the English curriculum.

Once the need for word processing is accepted, the nature of the problems confronting such a program change. At this point, there is an obvious need for staff training in word processing in general and in the use of at least one word processing program in specific. This involves a commitment from the district and faculty in terms of both time and money.

Access to computers for both faculty and students provides a final barrier to implementing a program in word processing as a tool for writing. Teachers must have access to word processors both for classroom use and for use in their own professional writing. English teachers should then make use of word processors on a regular basis. Using a word processor to teach writing loses some of its effectiveness if the students see the teacher writing out reports or tests in longhand.

English classes will also need access to an adequate number of computers to use for word processing purposes. Right now, computers in the schools are still a relatively new presence and are placed predominantly in math, business, or computer literacy classes. English classes, too, must have access to banks of computers for their students to use as they write. This, of course, will take time. As districts increase the number of computers in their schools, the needs of the English department must be taken into consideration.

It is important, then, for English departments to play a role in the development of a district's computer program. Proficiency in word processing may soon come to be seen as a crucial part of a computer literacy program in preparation for use of this skill in writing assignments. The value of word processing for the English class cannot be kept secret; we must spread the word among our colleagues, and among students, parents, and district administrative personnel. An important tool for writing is available; we must prepare to make it work for us.

English Supervisor
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Writing and Word Processing

Richard G. Broad

The word processor will *not* revolutionize writing the way the calculator revolutionized math. Johnny can use his calculator to find the square root of 783 without necessarily understanding how to figure out that square root on his own. But if Johnny uses a word processor to write a paper on *A Connecticut Yankee in King Arthur's Court*, in addition to understanding the novel, Johnny will have to know how to write and how to revise his paper. The word processor will simply make it easier for him to do this. It will not write the paper for him.

A calculator and a word processor do not perform analogous operations in math and English. A calculator performs what is a mental operation for a person, such as multiplying 9 by 6. A student using a calculator can solve this problem without understanding the operation. A word processor, on the other hand, performs what is a physical operation in most cases, such as correcting spelling or moving blocks of words. For example, a word processor will not tell a student to switch his fifth paragraph to the end of his paper, but it will make the operation of moving the paragraph much easier. Unlike a calculator, a word processor does not solve problems.

A word processor is most helpful in revising a paper. With a word processor, it is easy to delete, add, or move punctuation, words, sentences, paragraphs, or pages anywhere in the text. In making revision easier, the word processor may encourage a student to revise more often and more adventurously, because with a draft of his paper stored on a disk, he can revise his paper without the drudgery of rewriting it in order to see how the revisions affect the paper as a whole. When he is finished with his revisions, he can type a command and have his paper printed neatly, with justified columns on both sides, at 60 lines per minute.

There is a danger for educators, however, in student use of a word processor. Dr. John Strange of the University of Massachusetts at Boston, speaking at a colloquium on computers in education at the Taft School, warned that teachers not confuse the ease in writing

on a word processor, or the neat-looking final product, with the quality of the writing itself. A Wang Word Processor makes writing faster and easier, but a writer does not become a John McPhee simply by using it.

Even in the age of word processors, students need to know how to write and how to revise a paper. First of all a student must have something to say. A word processor or computer cannot respond to the quality of a student's topic or the content of his paper. A Computer Assisted Instruction program could help the student discover and develop a topic, but it will put nothing in the final product that the student does not type in. Without the critical, helpful eyes and ears of classmates and teachers, students will not develop their ability to find something to say and to say it well. Student and teacher readers help writers spot areas in their papers where they need more details or places where they could be less wordy and more direct. Students need help developing and organizing their ideas through brainstorming, freewriting, listing details, and outlining. These writing skills cannot be taught by a word processor.

But in many ways, word processors will help students with their writing. For one thing, using a word processor is fun. I worked with one eleventh grade student this fall on our school's CBM 8032 with the Wordcraft word processing program. Tom would come in, turn on the machine, slip in the diskettes, and get to work without any prodding from me. Unless I warned him that he needed time to clean up before the bell rang, he would work without interruption until the end of the period. Tom often used the computer on his own a second period during the day. Because Tom enjoyed the process, he was more willing to revise his papers than he had been in tenth grade. Tom got a different, more objective perspective on his writing by seeing his words and ideas on a screen. This objectivity, and reading words in print instead of in his familiar scrawl, helped Tom spot spelling and punctuation mistakes he would have missed earlier. Tom felt more pride in his work because it looked better typed by the printer than in his handwriting. While this is a superficial difference in one respect, a student that feels pride in his work is likely to put more effort into maintaining and improving the quality of that work. The ease of revising on the word processor also broke Tom of the common student habit of viewing a rough draft as an almost-finished piece of writing requiring only minimal changes before being rewritten.

Students that lack discipline in their work habits will learn a lesson quickly on a word processor. Like a computer, a word processor follows a given set of commands that must be typed in precisely.

One day Tom had a mental lapse, forgot to type in one letter, and erased a period's work. Tom learned to pay attention to the commands he gave the word processor.

Using a word processor is likely to help student writers by encouraging them to revise, by making their mistakes easier to spot, and by forcing them to be careful and consistent in their work.

Any Computer Assisted Instruction (CAI) program is likely to benefit from having word processing capabilities or being used in conjunction with a work processing program. In addition, a CAI program should make use of a microcomputer's ability to interact with student users. Rather than proceeding in a straight sequence through a course of instruction, users should be able to loop backward several steps if necessary, or to skip forward a step or two if the material is too easy for them. A CAI program should not be a glorified workbook exercise, as many present software programs are. The graphics capabilities of microcomputers can be used to present material visually and in writing, without turning English into an arcade game ("Play VERB, the new action game!").

Because microcomputers can interact with users, CAI programs can be student-directed. Student-directed exercises have an advantage over workbook exercises in that they require the student to be active and make decisions about what to do and what not to do. Since the student is more involved in the exercise, he is likely to work harder and retain more of what he does than if he simply fills in the blanks.

One CAI program that I am working on involves guiding students through six steps of the writing process, which are: finding and focusing a topic, developing specific details, organizing details, writing a lead paragraph, writing a rough draft, and revising. At each step of the program, students will be able to choose from a variety of exercises that explain what is involved in and how to do that step, such as making a list of details or writing a lead paragraph using humor or shock. This program will help students write papers in a logical, organized process, but as with word processors, it will not tell students what to say or how to say it.

Computers and word processors will not revolutionize writing because they are only tools. They facilitate the writing process without changing the steps a writer must go through. Perhaps they will revolutionize the teaching of writing by forcing teachers to see writing as a process and as a result to teach that process to students, rather than teaching to and grading only the final product.

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Word-Processing: A Junkie Reflects

Charles Moran

Some months ago I submitted an article to *English Journal*, one which they accepted and which is now set in type. The article, written in almost-unqualified praise of the word-processor, was composed in the heat of new love. I have since had time to reflect, and want now to set the record straight.

In the article I argued that the word-processor is an enormous convenience for the professional writer and will therefore be an enormous convenience for the student writer. I based my enthusiasm upon the experience of my family—wife (professional writer), son (11th grader), daughter (9th grader), and myself (writing teacher). We all did, and still do, love the machine. But I have had these night thoughts. And the first is this.

The Massachusetts Assessment of Writing, 1976-7, discovered that the Massachusetts 9-year-old population, given a chance to revise their writing, did not improve it; indeed, they made it worse. When they revised their work, these writers made it less correct, and, apparently, less good-seeming to holistic readers. Massachusetts 17-year-olds were only slightly better. The essential virtue of the word-processor is that it speeds revising. If half of our secondary students make their writing worse when they revise, then the advent of word-processing will, for this half, speed the production of bad prose. The fact that so many of our students do revise not toward the good but toward the bad is disturbing enough. What are we teaching? Clearly before we think about facilitating revising through word-processing, we'll have to re-think whatever it is that we are doing in our composition classrooms.

My second night-thought has its source in my recent experience with students who are working on the rather primitive word-processing program that is part of our university's computer system. These students are more-than-usually reluctant to change their text once it is up on the screen. In one case, a student writer needs to throw away the original 40-page draft of the final project. The writing of this draft has done its work — now she knows what she is writing about. This early draft has been a vehicle for pre-writing

discovery. It needs now to be entirely superceded by a new draft that builds upon the connections made, the subject discovered, the structures perceived. And my student writer will not cancel the early draft. She persists in trying to fiddle with it, using the text editor with great skill and delight. The result is really quite bad. A question, then, for those who advocate word-processing as a teaching tool: will it make students less able to throw out old drafts and write entirely new drafts? Will it increase a writer's tendency to make word-level or sentence-level changes when real structural change is required?

This same student suggests to me another question for word-processor advocates. She is clearly pleased with her ability to use the text-editing program to make changes. Making word-level and sentence-level changes, when a complete rewrite is required, has become a computer-age form of avoidance behavior. I have seen this in myself. When I come to a hard spot, I may look back over the text and fiddle about, fixing typographical errors, copy-editing a passage that may well be cut before I reach the final draft. Will facility with the workings of the machine distract writers from the real business of writing?

I want to tell you that I really do love machines. Friends have suggested that I am not a humanist, really, but a mechanic. I grew up tinkering with automobiles; now I tinker with lower-case adapters, shift-key modifiers, and the intricate relationship between computer and printer. So my reservations about word-processing are not the result of a hatred for the mechanical. I love the word-processor; it is an enormous convenience for me, and for the other writers in my family. But the situation is now clear to me. The word-processor is a machine, like the bulldozer. Who would return to the shovel? With the bulldozer, we can work much faster. But we need to ask before we begin: is the work we are about to undertake good work? The word-processor will become a multiplier, like a machine that runs on fossil fuel. With the word-processor we will be able to do more. The machine will amplify any tendencies that we have already. If we are writers who improve by revising, we'll improve our writing faster; if we are writers who make our writing worse, we'll do that faster too. If we are reluctant to change what we have done, we'll be reluctant to change the electronic print that smiles at us from the screen— and perhaps more reluctant than when we wrote on paper.

In the *English Journal* article I did note that the use of word-processing in the schools posed some real ethical problems. My reservations here have deepened. A word-processing rig costs something like $2500 today; let's say that it drops by 400% in the

next decade to $625. I doubt that it will drop that far, but let me admit the possibility. How many people will be able to afford these machines? Word-processors are, in my family's experience, addictive. Once you have used one, you'll never go back. If we teach our students to use word-processors, a high percentage will become addicts. We'll have schools filled with writers addicted to $625 pens. These addicts will not write without their machines. Since the machines will be in the schools, no writing will be done at home, and we will have to re-think our homework assignments. When these students graduate, they will stop writing altogether, except in those few instances where home or workplace furnish the machinery. So much for journal-writing. Electronic letter-writing will be possible only where the machinery exists at both ends of the wire. So much for letter-writing, except in a few households.

So with this apocalyptic vision, I suggest that we think twice, or three times, before we get banks of word-processors in our schools. Jumping on the high-tech bandwagon is appealing: it tells us that we are not obsolete, not effete humanists condemned to the fringes of post-industrial society but real, live computer-groupies, equipped to talk kilobauds and kilobytes with the best of them. There are problems, ethical and pedagogical, that we need to consider before we make our move.

University of Massachusetts
Amherst, MA

Aleksandr *Who?*

William J. Kelly

Not too long ago, a farmer in a rural Rhode Island community initiated a fight to remove Aleksandr Solzhenitsyn's book, *The Gulag Archipelago*, from the reading list at his son's high school. His actions are not rare; unfortunately, book censorship is on the rise nationally. More unfortunate is the fact that he may eventually succeed.

Recently, I took an informal survey among my high school freshmen. When I counted hands, I found that 67 of 93 had their own television sets over which *they* exercise absolute control.

Amazing, isn't it? While courts debate the corrupting power of a mere book, this video generation spins the dial to catch yet another rerun of "Gilligan's Island." The real absurdity here is that the farmer's drive to ban the book may well be unnecessary. With television so readily available to them, how many students will be disciplined or practiced enough to read and understand the text? How many would even blink their eyes if told that Solzhenitsyn is just another washed-up movie star making a guest appearance on "The Love Boat" or "Fantasy Island"?

Instead of raiding the shelves of our school libraries, parents should redirect their efforts and take a closer look at their children's favorite pastime. In the last few years, television has received its share of broadsides, and rightfully so. For a medium with so much promise, its product is miserable.

At least partially to blame for this is the current ratings system—it stifles creativity. Since ratings dictate scheduling, a program must gain and maintain an audience or it is axed. In the prime-time battle, new shows, regardless of quality or value, must compete with established programs. Too often, imaginative new offerings have little chance. Therefore, the networks respond by giving the public pale imitations of the more successful shows. The result is prime-time fare that is neither challenging nor entertaining—ubiquitous blandness from channel to channel.

Daytime television also deserves attention, particularly the daytime dramas which have enjoyed such a surge in popularity. Every

day, the sex and violence exorcised from prime-time programming appear, readily available to the very population from whom they were removed in the first place. For instance, the most popular of the soaps celebrated for awhile the questionable adventures of a thief/rapist and a murderess (and his victim, turned lover), Luke and Laura. In a perversity peculiar to television, they were featured, along with their counterparts from the other network soap operas, in a promo entitled, "Love in the Afternoon." So much for the battle for morality on television.

Of course, all this is underwritten by advertisers who hawk their wares in the tradition of mountebanks and carnival barkers. Recently, a judge ordered the major makers of pain-relievers to admit that the active ingredient in each brand is simply aspirin. This follows an earlier case after which a mouthwash manufacturer was forced to inform the public that its product did nothing to combat the common cold. Both cases suggest that, in the world of television, you can make an advertisement say whatever you like, as long as you don't get caught.

Add the newscasts that sometimes distort, exaggerate, or even misreport the news (witness the "late" James Brady), the numerous specials with little special about them, and the various game shows and reruns, and you have a quick portrait of a broadcasting day.

However, don't view this as a proposal to censor television. Actually, the content of the shows is not the problem. Instead, it is the amount of time that students spend viewing medicore material that should be the greatest concern.

Watching television is a passive experience; it doesn't require the viewer to *do* anything. No imagination is needed, since one is provided, in living color, complete with artificial emotions and atmosphere. The only active participation possible is when the network shows are off and a computer game is attached to the set. Then a person can, for example, practice blowing up planets and destroying millions of aliens. Would that one could do that to t.v. executives.

At best, the actual effects of watching too much television are difficult to measure, as the murder defendant who claimed he overdosed on "Kojak" found out. However, it *is* reasonable to assume that, unsupervised, students will sit and watch television because it is simply easier to do than more complex homework, which brings us back to the original point. Regardless of what any censor says, books are not a menace. At least reading stimulates thinking; no such guarantee is issued with a television set. Instead of slapping a lock on the library door, parents should shut off the television and encourage reading.

Not too long ago, a mother in a rural Maine town began a fight to remove Ronald J. Glasser's book, *365 Days*, a text which deals with the Vietnam War, from the reading list at her step-daughter's high school. Her actions are just further evidence of the rise of censorship.

Still, perhaps I am the one over-reacting. After all, students can probably learn about that episode in recent American history some other way.

I think I saw something about it in *T.V. Guide*—or was it on a commercial?

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Recent Trends in the Oral Communication Curriculum

Marlow Ediger

There are selected ideals which need adequate emphasis in developing optimal learner achievement in communicating content orally. Being proficient in oral communication can make for feelings of success on the part of individual students. How might a teacher guide student progress in achieving speaking proficiency?

1. assist learners to perceive purpose for participating in oral communication activities. Thus, a student might understand why a given learning experience is vital. With feelings of purpose, learners might well possess an increased energy level for learning.
2. arouse student interest in learning. Select learning activities in speaking which encourage active involvement by learners in the curriculum.
3. guide students to perceive meaning in learning. What is learned in oral communication must be understood. Experiences then are not vague, but possess content which is understandable and personal.
4. use diverse activities in oral communication. These include conversing, discussing, reporting, impromptu speaking, using creative dramatics and formal dramatizations, interviewing, utilizing puppets and marionettes, as well as show and tell activities.
5. appraise student progress in an atmosphere of respect. The self concept of the learner might well increase in being positive if he/she can perceive a need to improve proficiency in oral communication. A variety of appraisal techniques need to be utilized, such as teacher observation, checklists, rating scales, learner self-evaluation, and peer appraisal. Relevant criteria need to be utilized in the evaluation process in an atmosphere of respect.
6. reward students for revealing progress in oral communication. Each learner needs to experience success in ongoing lessons and units. Due to capacity, abilities, and the learning environment, students will achieve at diverse levels. The teacher needs to accept each student's present achievement level and assist learners individually to achieve optimally. The involved learner, then, regard-

less of present achievement may receive praise if continuous progress is being made.

7. motivate students to understand and utilize diverse sentence patterns in oral communication. The patterns include (a) subject-predicate (b) subject-predicate-direct object (c) subject-predicate-indirect object-direct object (d) subject-linking verb-predicate adjective and (e) subject-linking verb-predicate nominative.

8. stimulate learners to expand sentences meaningfully in order to communicate content clearly. Means of expanding sentences include (a) use of adverb and adjective modifiers (b) utilization of subordinate clauses (c) use of compound parts in sentences and (d) utilization of appositives.

9. encourage learners to use appropriate stress, pitch, and juncture in oral communication. Within any sentence, selected words need to be pronounced louder (stress) then others to convey intended meanings. Also, each word needs to be pitched, higher or lower, depending upon communicated clarified content. Adequate pauses (juncture) need to be emphasized between words, sentences, and even among phonemes within a word.

10. emphasize student creativity in the curriculum. Thus, each learner may present unique, novel, and original content.

Northeast Missouri State University
Kirksville, MO

CALL FOR MANUSCRIPTS

The Leaflet invites articles for possible publication during the 1983-84 publication year. The themes for each issue are tentative, and articles on any facet of English teaching K-College are always welcome. The questions listed below are meant to be suggestive of possible topics for interested authors; the questions do not define or limit the possible topics for each issue. Information for authors and manuscript guidelines are inside the back cover.

Winter 1984: Materials Selection / Censorship
Deadline for Manuscripts: December 1, 1983

1. What are appropriate selection processes for English teaching materials?
2. How useful are curriculum guides in selection of materials (e.g., NEATE's Precollege Suggested Reading List, NCTE's Recommended Curriculum Guides)?
3. Are textbook publishers responding to the needs of English teachers?
4. How will English materials be affected by the economy? What is a source of free and inexpensive materials?
5. What materials do English teachers need other than print materials?
6. Is censorship a problem in your school? What form does it take?
7. To whom are English teachers responsible in censorship disputes? Students? Parents?
8. Is censorship of materials other than literary works a problem for English teachers?
9. What can teacher organizations do in censorship disputes?
10. What legal rights do teachers, parents, students, etc., have in censorship cases?

Spring 1984: Uses of Literature
Deadline for Manuscripts: April 15, 1984

1. How should literature be used in the composition curriculum?
2. Does literature humanize our students? How? How do we know?
3. How can literary works be used in the reading curriculum?
4. What role does poetry play in the English curriculum?
5. Which approaches to teaching literature are working in your classroom?
6. What new approach to literature study have you tried recently? Did it work?
7. Has the trend toward publishing student writing had an effect on your classroom?
8. What books are your students reading and for what purpose?
9. Are you involved in any interdisciplinary teaching using literature?
10. How does literature study fit into the micromillennium?

Information for Authors:

The Leaflet is published three times a year by the New England Association of Teachers of English, and prints articles on all facets and levels of English/Language Arts teaching. Now in its 82nd year, *The Leaflet* is the oldest of the journals dedicated to the teaching of English.

Editorial Policy: Articles about the teaching of English, especially in New England, are invited. Letters in response to recent articles are also welcome. *The Leaflet* no longer prints poetry except that of the finalists in the NEATE poetry competition. Submissions from classroom teachers and articles detailing classroom research are especially encouraged. See "Call for Manuscripts" for further information on special themes and requirements for forthcoming issues.

Manuscripts: Manuscripts should be 3-15 pages in length, typed on non-erasable paper, doubled-spaced (including quotations), and footnotes should be avoided whenever possible by including documentation within the text. Send one copy (the original) to the editorial address below and keep a copy for yourself. A self-addressed, stamped (with sufficient postage) envelope should be included to insure return of the manuscript. If you wish acknowledgment of receipt of the manuscript, enclose a self-addressed, stamped postcard or send the manuscript by registered mail. A decision concerning the manuscript should be reached within six weeks.

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